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Three codes in the translation of Antonis Samarakis's «Σήμα κινδύνου» into Polish – a case study

Trzy kody w przekładzie «Σήμα κινδύνου» Antoniego Samarakisa na polski – studium przypadku

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Abstract

Translating from and into less widely known languages has always been problematic as there has always been a lack of people proficient in them. This may be the reason why so few examples of the extremely rich and diverse Modern Greek literature were translated into Polish. In addition, most of them were translated from a third language (*langue pivot*), that is in most cases from English and French. This might have caused some difficulties, as the translators who intended to translate Greek literature did not know the Greek culture and heritage. One of such examples is the book «Σήμα κινδύνου», written by Antonis Samarakis, which was translated into Polish from its English version titled “Danger Signal” by Halina Cieplińska. In this paper I would like to analyze the Polish translation of this book from the point of view of Maria Krysztofiak’s theory about three codes (lexical-semantic, cultural and aesthetic code) which have to be harmoniously joined in order to create a good literary translation.

1 Introduction

Antonis Samarakis (1919-2003) is one of the most popular and widely read authors of the Greek post-war literature. He is also one of the most often translated Modern Greek authors, as his novels and short stories were translated into as many as 26 languages (according to the data provided by

the National Book Centre of Greece¹). Two of the Antonis Samarakis's novels were translated into Polish: his most famous novel titled «Το λάθος», for which he was awarded many international prizes, and one less known and earlier novel titled «Σήμα κινδύνου». Unfortunately, neither of these books were translated from their original Modern Greek versions but from French (in the case of «Το λάθος») or from English (in the case of «Σήμα κινδύνου»).

Depending on the so-called “langue pivot”, the mediating language, in translating from and into less widely known languages (and undoubtedly, Modern Greek and Polish can be listed among such languages) is a very common phenomenon. In this case, lack of translators who would be fluent in both Modern Greek and Polish and at the same time talented enough to be able to translate literature as well as economical factors and lack of time may have forced the Polish publisher to resort to a translation of «Σήμα κινδύνου» by Halina Cieplińska who used as source text the English version of the book titled “Danger Signal”.

Translation of any literary work, either prose or poetry, from one language into another is an extremely difficult and complicated task. It is not just a case of decoding the information contained in a text of the source language and reformulating it into a text in the target language. The main aim of translation is to serve as a cross-cultural bilingual communication vehicle among people. In consequence, it is not just translating from language into language, but also from culture into culture, from tradition into tradition, from literature into literature.

This is the reason why a translator of an artistic text should turn his attention not only to the language, that is to the lexical-semantic code of the translated text, but also to the cultural traits included in the text (the cultural code), as well as to its aesthetic qualities (the aesthetic code). If the translator joins these codes harmoniously, they will create a good translation of a literary work (Krysztofiak 1999: 73). However, it is a difficult task even for a translator who does know the language, but is also acquainted with the culture and the literary tradition to which the translated text belongs. In the case of translation from a mediating language, the translator may encounter even more difficulties, as he does not usually know either the culture or the literary heritage from which the source text derives.

The aim of this paper is to analyze the Polish translation of Antonis Samarakis's «Σήμα κινδύνου» (Polish title: “Hamulec bezpieczeństwa”) from the point of view of Maria Krysztofiak's theory about three codes in translation, which were mentioned above. In addition I would like to check whether translation of these codes might have been affected by the fact that this book was not translated into Polish by Halina Cieplińska directly from Modern Greek, but from “langue pivot” which in this case was English.

¹ www.ekebi.gr

2 Lexical-semantic code

According to most of the translation theorists (e.g. Stolze, Levý, Steiner, Toury), the first and most important step that should be taken by a translator who intends to translate any text, and especially an artistic text, is to understand its lexical and semantic strata. What is logical, without fully understanding the meaning of the original text, the translator will not be able to interpret it and to express it properly in other language.

This is the reason why decoding the lexical and semantic code of the translated source text and encoding it again in the other, target language is the basis of every translation. Moreover, the understanding of the lexical and semantic strata of the source text is an essential prerequisite for stepping into the next stages of the process of translation, that is for decoding the cultural and aesthetic codes of the text.

The analysis of the Polish translation of Antonis Samarakis's novel titled «Σήμα κινδύνου» has proved that the translators, either of the Polish version of this novel, or of the English one, which had been the basis for the Polish translation, encountered some problems trying to understand the lexical and semantic code of the book. Unfortunately, I have not managed to obtain the English version of «Σήμα κινδύνου». As a consequence, in most cases it was difficult to state whether a problem encountered in the text had been caused by a mistake made by the Polish translator or by a mistake of the English translator that had been unconsciously repeated by Halina Cieplińska, on account of her lack of knowledge of the Modern Greek original source text. However, the examples of translation problems referred above are worth being analyzed.

Lack of understanding lexical and semantic code of the source text by a translator may cause many translation problems of various types. According to the classification of translation errors created by Alicja Pisarska and Teresa Tomasziewicz (Pisarska, Tomasziewicz 1998: 158-163), these problems may include, among others, false friends and anglicisms, semantic and structural calques, false and contrary senses, nonsenses as well as additions and omissions.

Let us analyze some selected examples of translation problems encountered in the Polish translation of «Σήμα κινδύνου», which, in all likelihood, are consequences of misunderstanding the lexical-semantic code of this book by one of the translators.

2.1 False sense

Modern Greek text	Polish translation
Αδύνατον να τον διακόψω με τη φορά που είχε πάρει. Εδέησε να φταρνιστεί δύο φορές απανωτά, για να βρω την ευκαιρία να του πω: (17)	Tak się rozgadał, że nie można było mu przerwać. Musiałem kichnąć dwa razy, żeby zyskać szansę wtrącenia: (15)

In the original Modern Greek text the chattering interlocutor has to sneeze two times in a row so the narrator has the opportunity to tell him

something. Meanwhile, in the Polish translation the narrator sneezes in order to join the conversation. One of the translators, either of the Polish or the English version, must have misunderstood the information included in the source text.

Ἦταν σαν τότε που ἤμουν παιδί και πήγαινα με δύο δεκάρες να δω το «Πανόραμα». Ἐβαζα το μάτι μου και ἐβλεπα το «Πανόραμα». (25)	Zupełnie jak wtedy, gdy będąc dzieckiem poszedłem do fotoplastykonu za kilka centów. Przyłożyłem oko do wizjera i oglądałem „Panoramę”.
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Antonis Samarakis had used in this passage of his novel some verbs in the Modern Greek imperfective past tense, which may be translated into English by the use of the expression “used to do” (“When I was a child I used to go to see the Panorama. I used to put my eye against it and watch the Panorama.”). Meanwhile, in the Polish translation the Simple Past tense was used. Consequently, the original meaning of this passage has been changed (“I went to the Panorama and put my eye against it”).

... αισθανόμουν πως είχα κάνει μια πράξη συνέπειας. Μια πράξη σύμφωνη με την ανησυχία που είχα. (30)	... czułem się tak, jakbym miał przed sobą odpowiedzialne zadanie, zadanie inspirowane niepokojem. (30)
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The Polish translation of the above Modern Greek passage has entirely changed its meaning. In the source text the narrator expresses the feeling that he had been consistent in his actions (the author uses the Modern Greek past perfect tense here). Meanwhile, the Polish translation of this passage means that the narrator feels that he faces some responsible task that is before him. Again, the lexical-semantic code must have been misunderstood by one of the translators.

Το τσιγάρο πήρε την κίνηση των χειλιών που έτρεμαν. Ἐγίνα χειρότερα. Ἀφησα το τσιγάρο να πέσει. (31)	Ale papieros trząsł się w drżących ustach. Coraz mocniej. Wypuściłem go, upadł. (31)
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The Modern Greek sentence “Ἐγίνα χειρότερα” in the original text refers to the narrator and means “I felt worse”. In the Polish translation, this sentence (“Coraz mocniej”) refers to the cigarette, which the narrator has in his mouth and means that it was trembling more and more strongly.

Φτάνοντας στο δεύτερο πάτωμα, στάθηκα να πάρω ανάσα. (36)	Wszedłszy na podest przystanąłem, aby złapać oddech. (38)
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In this case the narrator of the original text arrives on the second floor, while in the Polish translation, he arrives on a landing.

Μου πέρασε η ιδέα πως ήταν ο «Δράκος». (43)	Uderzyło mnie wtedy, że to Drakos. (47)
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The Modern Greek expression used in the passage above “μου πέρασε η ιδέα” means “it occurred to me”. Meanwhile, Halina Cieplińska’s translation of this expression into Polish (“uderzyło mnie”) means “it struck me”. Because of this translator’s choice, the meaning of the whole passage has been slightly changed.

... αι αρμόδιαι αρχαί αντιμετωπίζουν τον «Δράκον» με την δέουσαν σοβαρότητα. (48)	... władze stawiają czoło Drakosowi z niezbędnym spokojem. (53)
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The Modern Greek noun “σοβαρότητα” means “seriousness, gravity, importance”, while its Polish translation (“spokój”) means “calmness, peace”. Undoubtedly, in this case we can observe another change of meaning of the source text.

... περιποιείται τα νύχια του μ'ένα ψαλιδάκι ... (52)	... czyści paznokcie małym pilniczkiem ... (57)
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In the original text the man is taking care of his nails using nail scissors, while in the Polish translation he is cleaning his nails with a nail file. Although both these words belong to the same semantic field (Balcerzan 1998: 44), the replacement of one of them with another changes the meaning of the text.

Έφυγα από το καφενείο άρον άρον, ... (59)	Chcąc nie chcąc wyszedłem z kawiarni, ... (67)
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The above passage, where the Modern Greek expression “άρον άρον” was used by the author, means that the narrator left the coffee-shop in a hurry. Also in this case the meaning of the source text has been changed in its Polish translation, which means: “I left the coffee-shop willy-nilly”.

... είχε την ευγενή καλοσύνη να διατυπώσει εγγράφως την αποψιν του: (72)	... szczerze pragnął wyrazić swoje zdanie na piśmie: (83)
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The original expression “είχε την ευγενή καλοσύνη να” may be translated into English as “he was kind enough to” or “he was so kind as to”. The Polish expression “szczerze pragnął” means “he has heartily desired”.

«Δεν έχεις πόρτα σπίτι σου;» (78)	Nie ma tu drzwi? (90)
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The above Modern Greek sentence means “Don’t you have door at home?”, while its Polish translation means “Is there no door here?”.

«Χαλάσαμε τον κόσμο να σας βρούμε από το πρωί.» (81)	Od rana cały się trzęsę, nie mogę pani znaleźć. (94)
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The Modern Greek idiomatic expression “χαλάσαμε τον κόσμο να σας βρούμε” has similar meaning to the English expression: “we moved heaven and earth to find you”. The translators must have misunderstood this idiom, as the Polish translation has the following meaning: “I have been all trembling since morning, I cannot find you”.

... κοιμόταν ένας μεσόκοπος, παχύς, με πρόσωπο αιματώδες. (102)	... spał tęgi mężczyzna w średnim wieku, z twarzą w czerwone plamy. (120)
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The Modern Greek adjective “αιματώδης” in this context means “sanguine”. So the men referred in the passage above has a facial expression of a sanguine. Meanwhile, according to the Polish translator, his face is covered with some red spots. Once again, we can observe a complete change of meaning of the original text.

ΔΕΧΕΤΑΙ ΚΑΘ’ΕΚΑΣΤΗΝ 5-6 Μ.Μ. (107)	Godziny przyjęć: codziennie 17-19” (127)
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According to the source text the doctor sees his patients from 5 until 6 p.m., while, according to its Polish translation, from 5 until 7 p.m. Such translation errors should not occur, as they are not provoked by any translation difficulties, but by negligence on the part of translators.

... ο παπάς στο βάθος τραβούσε ολοένα τα γενιά του, ... (115)	... ksiądz w głębi wciąż skubał bokobrody, ... (136)
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The Modern Greek word “τα γενιά” means “beard”. It was translated into Polish as “bokobrody” which means “sideburns”. Once again, those two words belong to the same semantic field, however, the replacement of one of them with another changes the meaning of the source text.

2.2 Contrary sense

«Τα στοιχεία τα οποία μας δίδετε είναι πολύτιμα» (36)	Informacje podane nam przez pana są bezwartościowe (37)
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This passage of the original Modern Greek text means “The information you gave use is valuable”. Meanwhile, its Polish translation has a contrary meaning: “The information you gave us is worthless”. Unfortunately, it is yet impossible (because of the lack of the English text) to state which of the translators, either the Polish, or the English one, did not understand the lexical-semantic code of the source text and made this mistake.

2.3 Nonsense

... πάνω από τις υλικές συνέπειες που έχουν οι δύο τούτοι φόβοι, οι δύο αυτές πραγματικότητες ... (25)	... prócz materialnych wytwórców obu tych rodzajów lęku, prócz tych właśnie dwóch rzeczywistości ... (25)
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In this passage of the Modern Greek text Antonis Samarakis refers to the material consequences (υλικές συνέπειες) of two fears, the fear of war and the fear of hunger. However, the author of the Polish translation mentions some “material producers” of those two fears, which makes this passage sound quite nonsensical in Polish. Again, one of the translators did not understand correctly the lexical-semantic code of the original text.

2.4 Addition

Πότε το τελεσίγραφο για την Κορέα, πότε το τελεσίγραφο για το Σουέζ, πότε το τελεσίγραφο για το Βερολίνο... (22)	Raz ultimatum postawione Korei, raz Suezowi, raz Środkowemu Wschodowi, raz Berlinowi... (22)
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In this passage of the original Modern Greek text the author enumerates countries which were issued an ultimatum. He mentions Korea, Suez and Berlin. The meaning of the Polish translation does not differ from the original, however, one of the translators, either the Polish or the English one, added an information about an ultimatum issued to the Middle East, which does not occur in this passage of the source text.

Ήταν ένα συνηθισμένο σημειωματάριο, με πράσινο εξώφυλλο ... (33)	Był z czerpanego papieru, w zielonej oprawie ... (33)
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The notebook mentioned in this passage of the Modern Greek text is described as “an ordinary notebook with a green cover”. Meanwhile, in the Polish translation of this passage there is an information, which must have been added by one of the translators, that this notebook is made from hand-made paper.

Η πόλις μας επανέυρε την ηρεμία της! (88)	Miasto nasze odzyskało spokój i poczucie bezpieczeństwa. (103)
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In this case, the original Modern Greek sentence which means: “Our city has regained its peace!” has been slightly changed in its Polish translation by the addition of the words “i poczucie bezpieczeństwa” which mean: “and its sense of security”.

2.5 Omission

Σας ζητώ συγγνώμην, γιατρέ μου. Μυριάκις συγγνώμην. Ολόκληρος η οικογένεια Γιαννακοπούλου σας ζητεί συγγνώμην, γιατρέ μου! (54)	Proszę o wybaczenie, doktorze! (60)
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In this case a whole passage of the original Modern Greek text, where Mr. Giannakopoulos apologizes to the narrator on behalf of his whole family, has been omitted by one of the translators and is absent from the Polish version of «Σήμα κινδύνου».

«Μη αναβάλεις δια την αύριον ό'τι δυνάσαι να πράξεις σήμερα» (55)	„Nie odkładaj do jutra!” (63)
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The above proverb, known and used not only in Greece but also in Poland and Great Britain, “Never put off until tomorrow what you can do today”, has been reduced in the Polish translation of the novel to the first part of the proverb. As a consequence, a Polish reader may not recognize the proverb or understand its connotation.

Eventually, translation of the title of the analyzed novel into Polish is also a result of misunderstanding of the lexical and semantic code of the book and has already caused some controversies (Chadzinikolaou 2003: 81). The original Modern Greek title «Σήμα κινδύνου» has been translated into Polish as “Hamulec bezpieczeństwa”, which means “emergency brake”. Meanwhile, «Σήμα κινδύνου» means “Danger signal” and this is the title of its English translation.

It is enough to read the last page of this book to notice that translation of its title as “Hamulec bezpieczeństwa” is inappropriate. The narrator in his interior monologue decides there that his role is to arouse anxiety among people, to make them realize that their world faces two great dangers, the danger of war and the danger of hunger, and not to let them stay indifferent in the face of these dangers. And, as the action takes place in a train, he decides to raise the alarm and pulls the lever of the danger signal. The whole Antonis Samarakis’s novel is such a danger signal, written after the II World War and the Greek Civil War of 1946-1949, that is supposed to warn people against repeating the same mistakes. Meanwhile, its Polish title does not convey this meaning.

Having analyzed some selected problems in the translation of «Σήμα κινδύνου» which may have been caused by lack of thorough understanding of the lexical and semantic code of the book, let us move to some issues connected with cultural aspects of this translation.

3 Cultural code

Undoubtedly, the task of breaking down cultural barriers in translation is even more challenging than proper understanding the lexical and semantic code of any translated text. The translation of individual sentences and idiomatic expressions is possible. However, translation of the cultural layer encoded in the system of connotations of the user of the source language, which would be able to arouse exactly the same connotations in minds of the readers of the translation is impossible (Wojtasiewicz 1996: 52).

Translation is a cultural phenomenon. It is a task of introducing one culture to another. The reality depicted in the source text by the means of the source language has to be introduced to people representing some other, different culture by means of a target language, whose primary task is to depict the target culture (Lewicki 2000: 20-21). Culture is present in language as an image of the world. Therefore, different language systems express different worlds. This is the reason why a translator cannot settle for a good knowledge of a foreign language but they have to be accomplished ethnographers too in order to decode the cultural code of the translated text. Translation, especially of literary texts, may be perceived as some kind of peaceful confrontation or meeting and dialogue of two cultures (Skibińska 1999: 27-28,34).

Considering these facts, we can once more come to a conclusion that it is extremely risky to translate any work of literature from “langue pivot”, not knowing its historical and cultural context or the literary tradition to which it belongs. Such a situation occurred in the case of the translation of Antonis Samarakis's «Σήμα κινδύνου» into Polish. The mediation of a third language, in this case English, hence the mediation of other, different culture, might have affected the transfer of this text from the Greek culture into Polish reality and might have had a negative influence on the quality of this translation.

Let us examine some selected examples of translation problems encountered during the analysis of “Hamulec bezpieczeństwa” which are connected to the transfer of the cultural code from the source into the target text.

The first group of words and expressions of the source language which are foreign to the readers of the target text and may cause problems during translation are names (e.g. anthroponyms, toponyms, etc.) (Lewicki 2000: 45).

Names and surnames should not be changed in translation, as they are a vital part of the cultural background of the text. In this case, any interference of the translator in the choice of names and surnames of the characters may be equivalent to the change not only of the characters' nationality, but also of their origins, age or personality. According to Hejwowski, only some minor changes are acceptable in translation of names, the aim of which is to make them easier to read for a person with a different cultural background (Hejwowski 2004: 97-98). Consequently,

the translation of Greek names and surnames into languages which use the Latin alphabet should consist of their transliteration, accordingly to the current standards². Meanwhile, the translator of «Σήμα κινδύνου» into Polish in many cases used other techniques illustrated with the selected examples below.

- The anthroponyms were left in their English versions, which had been transliterated by the English translator without the use of proper standards.

Modern Greek text	Polish translation	ISO 843 transliteration
Γιάννης (appears in the source text only in vocative case: Γιάννη)	Yanni	Giánnis
Χιδίρογλου	Hidiroglou	Chidíroglou
Μιχαήλ Ψαράς	Michael Psaras (evident influence of the English text)	Michaíl Psarás

- The anthroponyms were slightly modified in spelling.

Μιχαήλ Κόκκορης	Mihalis Kokkoris	Michaíl Kókkoris
Θωμάς Γιαννακόπουλος	Tomasz Yannakopoulos	Thomás Giannakópoulos
Γεώργιος Δρομάζος	George Dromazos (evident influence of the English text)	Geórgios Dromázos
Γρηγόριος Κριεκούκης	Gregory Kriekoukis (again evident influence of the English text)	Grigórios Kriekoúkis

- The anthroponyms were translated into Polish with an acknowledged equivalent.

Ιορδάνης Παπαδόπουλος	Jordan Papadopoulos (probably under the influence of the English text)	Iordánis Papadóπουλος
Δημοσθένης Προκοπίου	Demostenes Prokopiou	Dimosthénis Prokopíou
Θωμάς Γιαννακόπουλος	Tomasz Yannakopoulos	Thomás Giannakópoulos
Περικλής	Perykles	Periklís

² The international standard which establishes a system for the transliteration of Greek characters into Latin characters is ISO 843.

http://www.iso.org/iso/iso_catalogue/catalogue_tc/catalogue_detail.htm?csnumber=52

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Taking into consideration the above examples, we can come to a conclusion that translation of some Greek names with their Polish equivalents which have their origins in the Greek language (e.g. Demostenes, Perykles) may be considered appropriate, as those names arouse in the Polish readers connotations of Greece. Moreover, they can be read easily. On the contrary, the English equivalents of some Greek names, left in the Polish text by Halina Cieplińska, (e.g. Michael, George, Gregory) associate in the minds of the Polish readers with the English culture, not the Greek one.

As far as the translation of the toponyms is concerned, the Polish translator, probably under the influence of the English text, used two different techniques:

➤ Transliteration.

Modern Greek text	Polish translation
η οδός Φερών	ulica Feron (Feres is a name of a Greek town)
Βόλος	Valos (one of the translators has made a mistake transliterating the name of the Greek city Vólos)
η οδός Σταδίου (English: Stadium Street)	ulica Stadiou (this toponym could be translated into Polish as “ulica Stadionowa”, however, the translator chose the solution of transliteration)

➤ Translation.

η οδός Τρικαλών	ulica Trikala (as Trikala is a name of a Greek city, the Polish genitive case should be used in this translation: “ulica Trikali”)
η πλατεία Ανεξαρτησίας (English: Independence Square)	plac Niepodległości
η οδός Πανεπιστημίου (English: University Street)	ulica Uniwersytecka
η πλατεία Συντάγματος (English: Constitution Square)	plac Konstytucji

Analyzing the above examples, we can observe a lack of consistency in the Polish translator's decisions. It seems that the names of cities and towns as well as the names of the streets named after cities and towns should be transliterated. Meanwhile, in the case of those names of streets that are translatable, the translator should decide which of those two techniques would be the most appropriate one and should be consistent in applying the chosen solution.

The second group of untranslatable words and expressions includes the so-called technical terms (as they are understood by Wojtasiewicz). Analyzing the Polish translation of «Σήμα κινδύνου» we can come across some problems caused by the attempts at translation of such terms. The first example are translations of local units of length and weight (Wojtasiewicz 1996: 54-55).

... τρέχαμε με 100, 110 χιλιόμετρα μέσος όρος, ... (101)	Jechaliśmy (...) robiąc przeciętnie 90, 100 kilometrów ... (119)
... τρέχαμε πάλι με 100, 110 χιλιόμετρα. (101)	... pędziliśmy 90, 100 na godzinę. (120)

In this case, the problem would not have occurred, if «Σήμα κινδύνου» had been translated into Polish directly from its Modern Greek original, as in the Polish as well as in the Greek metric system, the unit of length equal to one thousand metres, that is kilometre, is used. However, in the United Kingdom and in the United States the unit of length used in such contexts is the statute mile, which is longer than the kilometre. We may assume that the English translator converted kilometres from the Greek original into miles, while the Polish translator merely changed the names of this units of length, simultaneously changing the meaning of the source text.

A similar category of untranslatable words and expressions, which occurred in the Polish translation of «Σήμα κινδύνου», are the local names of currencies and their units (Wojtasiewicz 1996: 55-56).

... πήγαινα με δύο δεκάρες να δω το «Πανόραμα». (25)	... poszedłem do fotoplastykonu za kilka centów. (24)
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According to the Modern Greek dictionary³ “δεκάρα” is a ten-lepta coin (“lepton” is the name of the 1/100 denomination of the official currency of the Greek state, which at the time when «Σήμα κινδύνου» was written was drachma). Meanwhile, the Polish translator, in all likelihood under the influence of the English text, used the word “cent” in this passage, which was foreign to the Greek culture of the time as well as to the Polish culture.

During the analysis of the Polish translation of «Σήμα κινδύνου» we may encounter some examples of another category of untranslatable words and expressions which are a part of cultural code, that is names of local dishes and beverages (Wojtasiewicz 1996: 57).

αρνάκι γάλακτος φρικασέ (72)	potrawka z jagnięcia (82)
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It is extremely difficult to translate names of local dishes and beverages and to render their nature into different language. Their names

³ Λεξικό της Κοινής Νεοελληνικής. 2006. Ινστιτούτο Νεοελληνικών Σπουδών, Ίδρυμα Μανόλη Τριανταφυλλίδη. Θεσσαλονίκη: Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης.

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arouse individual and emotional associations connected to their taste and appearance (Skibińska 1999: 159, 166). In the above example the name of this very popular Greek dish, which means “sucking lamb fricassee”, was translated into Polish as “lamb fricassee”. However, the Greek recipe for fricassee differs from the Polish one (according to the Modern Greek dictionary it should be prepared from pieces of meat and vegetables with the traditional Greek egg and lemon sauce). As a result, in this translation the meanings overlap only partially.

Another category of words and expressions which can be rated among untranslatable units of cultural code of the analyzed novel are names of games, which are usually borrowed from one language and incorporated into another (Wojtasiewicz 1996: 57).

τάβλι (100)	trik-trak (117)
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The above words name one of the oldest and most popular board games in the world, in English called backgammon. It is a game for two people played on a board marked with long thin triangles. Players throw dice and move pieces around the board⁴. «Τάβλι» is extremely popular in Greece and Cyprus and played by people of all ages. It is definitely less known in Poland. Its Polish name (also “tryktrak”) is a loanword from French (tric-trac). However, there are many variants of this game all over the world. As a consequence, also in this case the overlap of meaning can be only partial.

One of the largest groups of untranslatable words and expressions are names of offices and military ranks, legal and political institutions as well as administrative authorities. There are many examples of such names in the analyzed text.

Τμήμα Ασφαλείας (36)	Służba Bezpieczeństwa (38)
διοικητής (37)	komendant (38)
αξιωματικός υπηρεσίας (37, 38)	oficer dyżurny (38) podoficer dyżurny (40)
ανθυπασπιστής (37, 80)	sierżant (39) sierżant dyżurny (93)
μοίραρχος (37)	kapitan (39)
ενωμοτάρχης (38)	inspektor (40)
νομάρχης (92)	gubernator (106)
εισαγγελέας (92)	prokurator generalny (108)
Ανώτερος Διοικητής Χωροφυλακής (92)	naczelný komendant żandarmerii (108)
συνταγματάρχης (92)	pułkownik (108)

⁴ Oxford Advanced Learner's Dictionary of Current English. 2005. Oxford University Press.

Every translator should remember that the areas of competence of such offices, ranks and institutions of the source and the target culture do not overlap entirely. Even if they seem similar, there is always some difference between them, which may prove to be of great importance during translation (Wojtasiewicz 1996: 57-58). However, if a translator tries to render their meaning in the target language, it is essential that they apply the rule of terminology consistency, which is one of the first and foremost rules in translation. Unfortunately, two of the above examples illustrate the inconsistency of the Polish translator.

According to Wojtasiewicz, untranslatable may also be words and expressions which name ceremonies, rites and customs, often connected with religion, and which are characteristic of a particular culture. Undoubtedly, in some cases, namely in cases of languages of the nations which share similar cultures, some of these words and expressions may be translatable within this group. However, they remain untranslatable into other languages and cultures (Wojtasiewicz 1996: 59).

Καθαρή Δευτέρα (48)	ślusty poniedziałek (54)
Μεγάλη Παρασκευή (48)	Wielki Piątek (54)

In this case the translator did not encounter any problems translating the name of the Good Friday, that is the Friday before Easter, the day when Christians remember the Crucifixion of Christ. Although the Greek and Polish customs connected with the Good Friday differ and the meanings of these words again overlap only to some extent, this translation arouses appropriate associations in the minds of Polish readers.

However, the translation of «Καθαρή Δευτέρα» as “ślusty poniedziałek” is unacceptable. In Greek Orthodox culture «Καθαρή Δευτέρα» is the first day of Lent. Meanwhile, the translation of its name into Polish as “ślusty poniedziałek” connotes its similarity to the Polish custom of “Ślusty Czwartek” (loosely translatable as “Fat Thursday”), which is the last Thursday before Lent when people eat large quantities of sweets and other meals forbidden during Lent. It is similar to another Greek custom of «Τσικνοπέμπτη», the Thursday two weeks before Lent when the Greeks traditionally eat large quantities of meat.

λιτάνευση των Ιερών Εικόνων (74)	litanie do Marii Panny (85)
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In this case we may presume that the English translator made a mistake caused by the similarity of the Modern Greek word «λιτάνευση», which means “carrying about in procession”⁵, and the English word “litany” (a case of false friends). This mistake must have been repeated by Halina Cieplińska, as the Polish translation of this expression means

⁵ Oxford Greek-English Learner's Dictionary. 2005. D. N. Stavropoulos. Oxford University Press.

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“litany of the Virgin Mary”, while the Modern Greek expression means “carrying about in procession the Saint Icons”.

Dr. ΜΑΤΘΑΙΟΣ Dr. ΜΑΡΚΟΣ Dr. ΛΟΥΚΑΣ Dr. ΙΩΑΝΝΗΣ (111-112)	Doktor Mathaios Doktor Markos Doktor Loukas Doktor Ioannis (132)
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In the above case, the Polish translator decided not to translate names of the Four Evangelists: Matthew, Mark, Luke and John, but to use the solution of transliteration. This decision is incomprehensible, as these names could have been easily translated into Polish. Such a solution makes it more difficult for a reader to associate these names with the Four Evangelists and to understand fully the meaning of the passage in which they occur.

Another category of untranslatable words and expressions, which was not included by Wojtasiewicz in his classification, but examples of which occurred in the analyzed text are names of sport teams.

Ολυμπιακός (101)	Olympiakosi Olympiakosów (119)
Παναθηναϊκός (101)	Panathinaïkosi Panathinaïkosów Panathinaïkosom (119)

In the case of the above names, the Polish translator used the solution of barbarisms, which consists in using in translation such forms and constructions which are alien to the established standards of the target language. They are borrowed from the source language only temporarily and do not exist in the target language. However, they have to be adjusted to the grammatical system of the target language (Lewicki 2000: 64). In this case transliterated names of the most popular Greek football teams received Polish inflectional endings. It is also worth mentioning that the word «Παναθηναϊκός» has not been entirely adjusted to the Polish graphic system, as one of the Greek diacritic signs occurs in the Polish translation of this name.

Wojtasiewicz claims that the most frequent cause of untranslatability in the case of literary translation are terms and erudite allusions which belong to the sphere of culture and tradition and are not connected to the structure of language. Erudite allusions occur in a text when its author refers to things with which his readers had been earlier acquainted and which arouse particular associations in their minds (Wojtasiewicz 1996: 60, 83). An example of such allusions occurred in the analyzed text.

ανάμεσα σε Συμπληγάδες (25)	między młotem a kowadłem (24)
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In this passage of the original text the author used an expression which refers to the Ancient Greek mythology. Symplegades, also known as Clashing Rocks, were, according to the mythology, a pair of rocks at the Bosphorus (although Homer in his “Odyssey” places them on the Sicilian coast) that clashed together randomly and which were defeated by Jason and the Argonauts. In the Polish version of this myth those rocks occur as Scylla (or Skylla) and Charybda⁶ and these names are so deeply rooted in Polish culture, that they are used in a proverb of Polish language “między Scyllą a Charybdą” (“between Scylla and Charybdis”), which refers to a situation in which an attempt to avoid one danger increases the risk of another danger or a situation in which you have to choose between two things, both of which are unpleasant. This proverb is a translation of the above Modern Greek expression and arouses the same associations in the minds of Greek and Polish readers. However, the Polish translator used in this case another Polish expression “między młotem a kowadłem” (“between a hammer and an anvil”), which has a similar meaning but does not bear any connotation of the Greek mythology.

According to the classification created by Wojtasiewicz, another example of cultural untranslatability are linguistic allusions, allusions connected with the form used by the author to express the content of his work (Wojtasiewicz 1996: 71).

The first category of linguistic allusions includes the usage of dialects, sociolects, slang or other speech varieties of the source language in the source text. Such allusions are almost always entirely untranslatable.

At the time when «Σήμα κινδύνου» was written, that is in the 1950s, Greece was facing the problem of diglossy. The language of journalism, law, administration, school education (except the first level) and science was “katharevousa” (Adrados 2005: 296). It was an archaising language, imitation of the classical Greek, created in the second quarter of the nineteenth century by progressive “purification” (“katharevousa” means “purified”) of the “demotic” language, the everyday spoken language of Greeks. Meanwhile, this “demotic” language, the result of natural development of Greek over the centuries, was at that time used in everyday spoken communication as well as in literary writing (Browning 1969: 107-113).

According to Browning, a Greek newspaper of that time was linguistically a most interesting document. Official proclamations, public announcements, text of laws and financial news were written in “katharevousa”, while e.g. literary criticisms and sport news were written in more “demotic” style (Browning 1969: 112). Such a situation can be observed in the Modern Greek text of «Σήμα κινδύνου». Although the majority of this text is written in literary demotic, a great part of which are articles from the local newspaper of Farsala, written in “katharevousa”.

OYΔEN NEΩTEPON	BRAK NOWYCH WIADOMOŚCI
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⁶ According to Zygmunt Kubiak’s “Mitologia Greków i Rzymian”.

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ΔΙΑ ΤΟΝ ΜΥΣΤΗΡΙΟΝ ΑΓΝΩΣΤΟΝ	О ТАЈЕМНИЧЫМ МЭЏЧЫЏНІЕ
Ἐν εἰσέτι 24ωρον παρήλθε καὶ οὐδέν νεώτερον ὑπάρχει διὰ τὸν μυστηριώδη ἄγνωστον, ὁ ὁποῖος ἐνέσπειρε εἰς τὴν μέχρι τῆς ἐμφανίσεώς του ἥρεμον πόλιν τῶν Φαρσάλων τὴν ἀνησυχίαν. Ἐλπίζομεν ὅτι δὲν θὰ παρέλθῃ ἄπρακτον καὶ ἄλλο 24ωρον.	Upłynęły już dwadzieścia cztery godziny, a nie poznaliśmy żadnych nowych szczegółów dotyczących nieznanego i tajemniczego mężczyzny, które wzbudził powszechny strach w spokojnym dotychczas mieście Farsali. Mamy nadzieję, że następne dwadzieścia cztery godziny nie miną równie bezowocnie.

Using the classification of strategies tackling the problem of dialectal usages⁷ found in the source language texts, which were isolated by Berezowski, we may assume that the translators of «Σήμα κινδύνου» used in this case the strategy of neutralization. This strategy consists of full intralingual (from the dialect into the standard language) and interlingual (from the source into the target language) translation of the source text. Such a solution consistently decreases the number of dialect markers at all the levels of language use, as the translator uses the target language standards (Berezowski 1997: 49-52, 89).

The second category of linguistic allusions are allusions which consist in using in the source text words or expressions taken from another language, different from the source language. In this case, the problem does not occur during translation of a text in a language A, which contains a linguistic allusion in language B, into a language C, as the allusion may be saved in its original form. However, if we translate from the language A into the language B, the difference between the basic text and the allusion becomes blurred (Wojtasiewicz 1996: 72). Such a situation occurred in the translation of the passage below.

... ο κ. Νομάρχης (...) ἀπήντησεν ἐπὶ λέξει: «No comments», ἥτοι ἐν μεταφράσει: «Δεν υπάρχουν σχόλια». Ἡ λακωνικὴ αὐτῆ, ἀγγλοσαξωνικὴ μάλλον, ἀπάντησις ... (48)	... gubernator prowincji odparł – cytujemy: „żadnych komentarzy”. (...) ta lakoniczna, jakże anglosaska w stylu, odpowiedź ... (53)
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The Polish translator, probably under the influence of the English version of the novel where this allusion must have been illegible, omitted the underlined passage of the original Modern Greek text, that is the English words “No comments”, giving only their Polish translation “żadnych komentarzy”. As a result, the further part of the sentence, which

⁷ Although „katharevousa” is not a dialect of the Modern Greek language, this classification seems applicable in this case.

states that this was an Anglo-Saxon style answer, seems incongruous here. This problem would not have occurred, if «Σήμα κινδύνου» had been translated into Polish directly from the Modern Greek original.

Another category of words closely connected to the issue of cultural untranslatability are keywords which act as a link between language and culture. They are words that reflect cultural values, beliefs and even history, which are especially important for a given culture and contain a lot of information about that culture. Treating any word as a keyword of a given culture is determined by the fact that it is commonly used in the everyday spoken language, in proverbs, popular songs etc. These keywords may be translated into another language and culture only partially (Wierzbicka 2007: 42-43). The translator has to explicitly render them by including footnotes, explanations in brackets or by using the technique of adaptation to find corresponding terms in the foreign language that would evoke the same feelings in the target audience.

Greek is language with a rich vocabulary which includes a large number of cultural keywords. One of them, often encountered in the text of «Σήμα κινδύνου» is the word «καφενείο».

καφενείο	kawiarnia
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A «καφενείο» is a type of traditional coffee shop that one finds easily in Greece. It is extremely difficult to find its equivalent in another language. It does not express a cultural value, but rather an aspect of Greek life. The closest English term to «καφενείο» is "coffee shop". However, the people that could be found at this type of coffee shop are usually retired men. This is a place where they can pass their time, meet their friends and spend hours playing traditional board games (e.g. τάβλι), drinking coffee and smoking. According to the Modern Greek dictionary, because of these activities, the word «καφενείο» has acquired another connotation in the Greek language: it is used to denote a place without any organization or rules, sometimes not very clean, where people waste their time instead of being productive. Therefore, translating the phrase "don't treat our home like a «καφενείο» (which a mother could say to her son) by "don't treat our home like a coffee shop" would not reflect the feelings or connotations that exist in the word «καφενείο».

Translation of this Greek keyword into Polish as "kawiarnia" does not render its entire meaning, as "kawiarnia" in Polish culture is a public place where people of all ages meet their friends, drink coffee or tea and eat sweets⁸.

Considering the problems of cultural untranslatability, we should not neglect the important issue of the translation of forms of address. This issue is especially complicated, as in this field merge the problems of terminology (e.g. titles), of social conventions and of differences in the structures of languages (Wojtasiewicz 1996: 73).

⁸ Nowy Słownik Języka Polskiego PWN.

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«Θέλω το διοικητή», είπα. «Ο κύριος διοικητής», είπε τονίζοντας το «κύριος», «είναι στο δεύτερο όροφο ...» (36)	- Chcę się widzieć z komendantem – odparłem. – Komendant – powiedział – urzęduje na drugim piętrze ... (38)
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In the above passage of the Modern Greek text a sergeant, asked in a blunt manner by the narrator about the commanding officer, replies using and emphasizing the title «κύριος» when referring to his superior, in order to point out that the narrator behaves impolitely. This meaning is absent in the Polish translation of this passage. It may be assumed that this problem occurred because of the fact that «Σήμα κινδύνου» was translated into Polish from “langue pivot”, in this case English. The English equivalent for the Greek word «κύριος» and the Polish word “pan”, which should be used in this case, is the word “Mr.”. However, it is used exclusively before a man’s family name, or before his first and family name together, or to address a man in some official positions (e.g. Mr. President) but almost always in vocative phrases (Wojtasiewicz 1996: 86). As a result, this passage could not have been appropriately translated into English and this caused a mistake in the Polish translation.

Apart from the problem of cultural untranslatability, there is another interesting issue, which occurred during the analysis of the Polish translation of «Σήμα κινδύνου» and is connected with the cultural code of the book. We should not forget that the Polish translation of this novel was edited in 1981, that is at the time of the People’s Republic of Poland, when this country was a satellite state member of the Eastern Bloc and was almost entirely subordinate to the Soviet Union. 1981 was especially difficult year, when the authoritarian government introduced martial law in order to crush political opposition and to prevent the dismantling of the communist system.

This may be the reason why all the passages of «Σήμα κινδύνου» which could have been considered subversive or incompatible with or inconvenient to the Soviet Union’s policy are absent from the Polish text. They may have been removed by censorship or omitted by the translator herself, in order to avoid problems while editing this book, as according to Lefevere: “The translation is a channel opened, often not without a certain reluctance, through which foreign influences can penetrate the native culture, challenge it, and even contribute to subverting it” (Skibińska 1999: 12).

... διότι τὸ τελεσίγραφον τῆς Σοβιετικῆς Ἐνώσεως διὰ τὸ Βερολίνον λήγει 27ην Μαΐου. Καὶ διὰ τὸν λόγον τοῦτον διάχυτος εἶναι ὁ φόβος τοῦ πολέμου ... (21)	... ponieważ ultimatum w sprawie Berlina wygasa 27 maja. Zapanowała więc powszechna psychoza wojenna ... (21)
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In the Modern Greek original text the above passage contains information on a threat of war and an ultimatum issued to Berlin by the Soviet Union which expires on May 27th. In its Polish translation the fact that this ultimatum was issued by the Soviet Union has been omitted.

Το τελεσίγραφο της Ανατολής, το τελεσίγραφο της Δύσης... Στο διάβολο η Ανατολή, στο διάβολο και η Δύση! Ούτε ώρα ήσυχης! (23)	Ultimatum ze strony Wschodu, ultimatum ze strony Zachodu! Ani chwili pokoju! (23)
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In this case a whole sentence of the Modern Greek text is absent from its Polish translation. The meaning of this sentence is “to hell with the East, to hell with the West”. As the East was in that time associated with the Eastern Bloc and the Soviet Union, this expression must have been too subversive to be edited in one of its satellite states.

Απροπό! Είναι και χριστιανικών αρχών! (17)	Poza wszystkim to dziewczyna z zasadami. (15)
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In the Modern Greek text a man praises a girl describing her as “a girl of Christian principles”. Meanwhile, the Polish translation of this expression means “It is a principled girl”. The word “Christian” may have been omitted because at the time of the People’s Republic of Poland Christian values were officially negated.

Having analyzed some issues connected with the problem of cultural untranslatability and other problems related to translation of the cultural code of «Σήμα κινδύνου» into Polish, let us move to the analysis of the aesthetic aspects of this translation.

4 Aesthetic code

One of the internationally recognized translation theorists, J. Levý expressed more clearly than other researchers the need to approach the requirements placed on translation from two points of view. Consequently, he named two translation standards: the standard of reproduction and the standard of artistic quality. The latter will absorb our attention in this part of the paper (Lewicki 2000: 13). As every literary work is organized in a particular and composite way, a translator should pay special attention to its autotelic (also known as poetic) function and try to render it appropriately into the target language. He should take into consideration what is unique to the text, be aware of the patterns in the text and pay close attention to the essential nature and function of the text.

However, the translator should maintain a good balance in her or his decisions. Domination of the aesthetic code in translation (e.g. in translation of poetry) often leads to over-interpretation of artistic values of a literary work and, as a consequence, to the higher aesthetic quality of the translation in comparison to the original. This is the reason why a

translator should avoid paying excessive attention to the aesthetics of the translated work. However, the final result of the process of translation has to provide the reader with an artistic work of aesthetic quality similar to the original, so the aesthetic code of the translated text should not be neglected either (Krysztofiak 1999: 73-75, 91).

As «Σήμα κινδύνου» is a novel, written in prose, the style of the text will be the subject of the analysis (if it was a poetical work, we would pay attention also to another component of the aesthetic code, that is to versification). Style is central to the way we construct and interpret texts. It signals the specifically literary nature of a text. The concept of style is a complex one. However, the role of style in translation is made even more complex by the fact that there are the styles of two texts, the source and the target text, to take into account. The main problem is how the style of the source text is perceived by the translator and how it is conveyed or changed or to what extent it is preserved in translation (Boase-Beier 2006: 4-5).

Style can be perceived as characteristic of a particular author, as a reflection of her/his choices and mental state. It is the author's particular turn of thoughts and expression (Boase-Beier 2006: 11). According to "A History of the Modern Greek Literature" written by L. Politis, as far as Antonis Samarakis is concerned, the main features of his works are anxiety and distress, but always accompanied with a glimmer of hope. Ingenuity of plot and construction of his novels and short stories is expressed in simple and direct language, which is not literarily elaborated (sometimes it is even slovenly), but which can be easily and enjoyably read. His works touch upon the most current political and sociological problems of his time, towards which he has an exceptionally critical and negative attitude. He often resorts to sarcasm, in this way expressing his protest (Πολίτης 2009: 353).

There are many examples of sarcasm in «Σήμα κινδύνου», most of which has been appropriately rendered in its Polish translation.

<p>ΤΙ ΦΡΟΝΕΙΤΕ ΔΙΑ ΤΟΝ «ΔΡΑΚΟΝ»; ΔΥΟ ΝΕΑΙ ΑΠΟΨΕΙΣ Ὁ κ. Γεώργιος Δρομάζος, ἔμπορος, ἀπήντησεν ὡς ἑξῆς: «Ἀδιστάκτως φρονῶ ὅτι ὁ «Δράκος» εἶναι πράκτωρ παράνομου ἀντεθνικῆς ὀργανώσεως! Τὰ σκότια σχέδια τῆς ὀργανώσεως ταύτης πρὸς ἀνατροπὴν τῆς καθεστηκυίας τάξεως ὑπηρετεῖ ὁ «Δράκος». Διαφωνῶ ἄρδην πρὸς τοὺς ἄξιότιμους συμπολίτας οἱ ὅποιοι ὑποστηρίζουν ἄποψιν διάφορον τῆς ιδικῆς μου. Πλανῶνται πλάνην</p>	<p>CO MYŚLISZ O DRAKOSIE? DALSZY WYNIKI ANKIETY Pan George Dromazos, kupiec z zawodu, powiedział, co następuje: „Nie waham się twierdzić, że Drakos jest agentem nielegalnej organizacji antynarodowej! Drakos służy skrajnym matactwom tej organizacji zmierzającej do obalenia ustalonego porządku. Zdecydowanie odcinam się od opinii tych moich szanownych współobywateli, którzy wyznają poglądy odmienne do moich. Żałuję, że się mylą! Powtarzam raz jeszcze, Drakos jest agentem</p>
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<p>οἰκτραν! Ὁ «Δράκος», ἐπαναλαμβάνω, τυγχάνει πράκτωρ παρανόμου ἀντεθνικῆς, ἀνατρεπτικῆς ὁργανώσεως. Καὶ ὁ κίνδυνος διὰ τὴν πόλιν μας, ἀλλὰ καὶ διὰ τὸ ἔθνος γενικώτερον, μέγας ἐστίν».</p> <p>Διάφορον ἄποψιν διετύπωσεν ὁ κ. Βασίλειος Βασιλικός, γενικὸς γραμματεὺς τοῦ Θρησκευτικοῦ Συλλόγου «Ἡ Εὐσεβὴς Ζωή»: «Κατὰ τὴν γνώμην μου, ἦν ἀσπάζονται ὁμοθυμῶς ἅπαντα συλλήβδην τὰ μέλη τοῦ Συλλόγου, τοῦ ὁποίου, χάριτι θεῖα, τυγχάνω γενικὸς γραμματεὺς, ὁ «Δράκος» ἐκ τοῦ Πονηροῦ ἐστίν! Δὲν πρόκειται περὶ πράκτορος ὁργανώσεως ἐγκοσμίου ἀλλὰ περὶ πράκτορος τῆς ὁργανώσεως τοῦ Πονηροῦ. Ναι, τοῦ Πονηροῦ πράκτωρ ἐστίν ὁ «Δράκος», ὁ συνταράξας τὴν εὐσεβῆ καὶ φιλόθρησκον πόλιν τῶν Φαρσάλων. Δι' ὃ καὶ ματαία ἐστίν πᾶσα δι' ἐγκοσμίων μέσων ἀπόπειρα πατάξεως τοῦ «Δράκου». Μία καὶ μόνη ἐλπίς σωτηρίας: νηστεία καὶ προσευχή! Ἄμα δὲ καὶ λιτάνευσεις τῶν Ἱερῶν Εἰκόνων καὶ ἐπίκλησις τῆς βοηθείας τοῦ Ὑψίστου πρὸς τερματισμὸν καὶ ἐξαφανισμὸν τοῦ ἀγνώστου πράκτορος τοῦ γνωστοτάτου Πονηροῦ!» (73-74)</p>	<p>nielegalnej i antynarodowej organizacji wywrotowej. Naszemu miastu i całemu narodowi zagraża wielkie niebezpieczeństwo”.</p> <p>Inną opinię wyraził pan Vassilikos, sekretarz generalny Towarzystwa Religijnego „Pobożne Życie”: „Moim zdaniem, podzielanym przez wszystkich członków Towarzystwa, którego z łaski Boga jestem sekretarzem generalnym, Drakos jest sługą Złego! Nie jest agentem organizacji z tego świata, ale agentem organizacji Złego! Zaiste, Drakos, który zrujnował pobożne i bogobojne miasto Farsalę, jest agentem Złego. I dlatego próżne są wszelkie próby tępienia go ziemskimi środkami.</p> <p>Jedyną nadzieją zbawienia jest modlitwa i post! Nie mówiąc o litaniach do Marii Panny i błaganiach zanoszonych do Wszechmocnego, aby powstrzymał i stał na proch tego nieznanego agenta zbyt dobrze znanego nam wszystkim Złego!” (84-85)</p>
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In this passage sarcastic attitude of the author towards the society in which he lives becomes particularly clear. He derides some people's opinions of a mysterious criminal who is at large in their town. These opinions illustrate two attitudes often encountered in societies of many countries, especially in difficult moments of their history. A follower of conspiracy theory claims that this petty criminal, “Drakos” is a member of some subversive organization, which threatens their nation's security. Meanwhile, the second respondent claims that “Drakos” is an Evil's emissary and the only way of defeating him are prayers and fasting. The Polish translator conveyed properly the style of the original text (although in this case the source text was the English translation of «Σήμα κινδύνου»). She used some sentence structures and vocabulary characteristic for such utterances in Polish (e.g. “matactwa”, “obalenie ustalonego porządku” for the first one and “z łaski Boga”, “sługa Złego”, “zaiste” for the second one).

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However, in some cases sarcasm of the author of «Σήμα κινδύνου» has not been rendered in its Polish translation. Let us return to one of the examples of cultural untranslatability analyzed in the previous part of this paper.

Και πρόσθεσε: «Απροπό! Είναι και χριστιανικών αρχών! Να πάρει ο διάβολος, έπρεπε να το πω ευθύς εξαρχής!» (17)	A propos! – dodał. – Poza wszystkim to dziewczyna z zasadami. Niech to diabli, powinienem był wspomnieć o tym na samym początku! (15)
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The omission of the word “Christian” in the above passage (which was discussed in the previous part) moderates the author’s sarcastic attitude towards this character, which in the original text is manifested in combination of two sentences: “She is a girl of Christian principles. To hell with it, I should have said it at the beginning!”

One of the main features of the style of Antonis Samarakis, which can be observed in «Σήμα κινδύνου», is his use of dynamic, living language, instead of elaborate literary language. It is characteristic especially for the narrator’s interior monologues, which illustrate exactly the continuous flow of the narrators thoughts (the stream of consciousness), with multiple repetitions of various, previously heard, words and expressions and loosely related impressions and associations, which are not divided into sentences. A lot of such monologues occur in the text of «Σήμα κινδύνου», but the longest and most representative interior monologue is the entire last chapter of the book. Let us analyze the last passage of this monologue.

... το τραίνο έτρεχε, έτρεχε, ναι, ο κίνδυνος υπ’ αριθμόν 1 είναι να σβήσει στις καρδιές των ανθρώπων η ανησυχία, να σβήσει η Αγία Ανησυχία, όχι να σβήσει, όχι να σβήσει, αυτός είναι ο κίνδυνος, αυτός είναι ο κίνδυνος, όρμησα και τράβηξα το ΣΗΜΑ ΚΙΝΔΥΝΟΥ (120)	... pociąg pędził naprzód, dalej i dalej. Tak, niebezpieczeństwo numer jeden kryje się w tym, że ludzkie serca przestanie dręczyć niepokój, że zgaśnie płomień Świętego Niepokaju! Nie! Nie wolno mu zgasnąć, nie wolno mu zgasnąć, to właśnie budzi lęk, w tym kryje się niebezpieczeństwo, niebezpieczeństwo, niebezpieczeństwo, niebezpieczeństwo... Rzuciłem się do przodu i pociągnąłem za HAMULEC BEZPIECZEŃSTWA (142)
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The Polish translation of the above passage does not reflect entirely the style of the original text. First of all, it has been divided into sentences, which interrupts the continuous flow of the narrators thoughts. Secondly, the Polish translator (herself or because of the influence of the English translation) added some words and expressions, which are absent from the

original text (e.g. “πῶμιέν”, “to właśnie budzi lęk”, the repetition of the word “niebezpieczeństwo”) and disrupting the cohesion of this monologue. Style can also be characteristic of a particular register, a variety of language whose stylistic characteristics are determined by its situation of use (e.g. use of a dialect word suggests certain informality) (Boase-Beier 2006: 1, 54). As we have already mentioned in the previous part of this paper, in the original Modern Greek text of «Σήμα κινδύνου» there are some passages (mainly articles from the local newspaper of Farsala), where another language, called “katharevousa” was used by the author. This artificial and archaizing language, derived from the Ancient Greek, was reserved (until the Greek language question was resolved in 1976) for certain kinds of writing (e.g. in journalism, law and higher education) and formal utterances.

As it has already been stated, such linguistic allusions are mainly untranslatable. Any attempts to translate these passages into Polish, preserving their archaizing style, would be pointless, as such a translation would not arouse proper associations in minds of Polish readers. In this case, the only appropriate solution seems to be neutralization of dialectical features and translation of this passages using the style of Polish local newspapers (this solution was chosen by the Polish translator – see the example in the previous chapter).

Lexico-phraseological stylistic means and devices, such as e.g. symbols, metaphors, similes and epithets, are translated by the use of various translation strategies. A word or expression, that plays a role of a symbol in the source text, will not necessarily be understood or rendered as a symbol in the target text. According to Krysztofiak, there are three possibilities for translating metaphors (which may be applied also in translation of phraseological units):

- translation in the strict sense – the picture of the source metaphor is rendered by the use of an identical picture of the target metaphor:

να χτυπήσω ξύλο (16) (“touch wood”, “knock on wood”)	odpukać w drzewo (14) (the same meaning, although it is not the Polish phraseological unit in its full form: “knock on unpainted wood”)
μεροκάματο του φόβου (23) („wages of fear”)	zarobki strachu (23) (the same meaning of the metaphor)
έριχνε λάδι στη φωτιά (33) (“to add oil to the fire” / “to add fuel to the fire”)	dolewali oliwy do ognia (34) (the same meaning of the phraseological unit)

- the solution of substitution – the source picture is substituted with another picture in the target language:

η νύχτα ήταν κατασκότεινη (16) (“the night was very dark / pitch-	noc była ciemna choć oko wykol (14) (“the night was so dark, that you felt
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dark”)	like your eyes had been gouged out”)
ανάμεσα σε Συμπληγάδες (25) („between Symplegades” / “between Scylla and Charybdis”)	między młotem a kowadłem (24) (“between a hammer and an anvil”)
καρφώθηκε στη σκέψη μου (50) (“I had it nailed in my mind” / “I took it into my head”)	zapuściło korzenie w mym mózgu (55) (“it has put down roots in my mind” – inappropriate use of the Polish phraseological unit “zapuścić korzenie”)
να ρίξω στάχτη στα μάτια (50) (“to throw dust in sb’s eyes” / “to pull the wool over sb’s eyes”)	zamydlić oczy (55) („to soap sb’s eyes”)

- paraphrase – the source metaphor is translated as non-metaphor in the target language (Krysztofiak 1999: 92-93):

να θολώσω τα νερά (34) (“to make the water turbid” / “to cloud the issue”)	aby skomplikować dochodzenie (34) („to complicate the investigation”)
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The above examples, selected from the analyzed texts, illustrate the fact that the Polish translator used many techniques of translating stylistic means. These translations were not all successful, as some cases of improper use of Polish phraseological units occurred in the translation. However, the majority of the analyzed stylistic devices, which are a vital part of the aesthetic code of any literary work, have been translated properly.

5 Conclusion

Having analyzed the Polish translation of Antonis Samarakis's «Σήμα κινδύνου» in comparison to the Modern Greek original text, we can come to a conclusion that, although in general all the codes of the literary text (that is the lexical-semantic, cultural and aesthetic code) contained in this novel have been rendered in its Polish translation, it is not free of some mistakes and inaccuracies. We may assume that these problems were provoked by her lack of knowledge about Greek culture and its features and idiosyncrasies as well as of Modern Greek language, as she chose the English version of «Σήμα κινδύνου» to be the source text for her translation.

Although, I did not manage to obtain the text of the English translation of «Σήμα κινδύνου», which compared to the Modern Greek and the Polish text, could facilitate their analysis and make it more complete, many of the analyzed examples are an obvious proof of the negative influence of the use of “langue pivot” on the Polish translation of the book. This paper is another voice against using an intermediary language in translation, even

if we translate from or into the so-called small languages, that the less widely known languages of the world. We should remember that each step of translation introduces possible mistakes and ambiguities. Using a pivot language involves two steps, rather than one and it is its main disadvantage.

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